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Messrs. Ginn and Co. have just published a little book entitled *Live Issues in Classical Study*, by Professor Karl P. Harrington (76 pages). Of the four essays contained in the volume, *Dry Bones and Living Spirit* (3-36), *A Fair Chance for the Classics* (37-54), *The Latinity Fetish* (55-65), *The Use of Translations* (66-76), the second and the third had been previously published, the former in the *Southern Methodist Review*, the latter in *THE CLASSICAL WEEKLY* (I. 138-141).

In the first essay, after the introductory remarks, Professor Harrington insists that the classical teachers of the country must themselves ceaselessly be champions of classical interests, in greater degree than has been the case in the past. Again, if new life is to be infused into the dry bones, the infusion is to come first of all from improved pedagogical methods. Archaeology, the lantern, courses in ancient politics, law, private religion, art, etc., less dry grammar, more emphasis on the ability to read the language and to master it for general purposes of pleasure and profit—all these things will help. Comparisons between ancient and modern life will vivify the ancient history and teach the meaning of tendencies in modern times. The scope of the literature studied should be greatly broadened. This last thought is elaborated in the essay on *The Latinity Fetish*. Finally, apologies for the Classics should give way to an aggressive campaign for them, to a vigorous insistence upon their supreme value.

On pages 16-20 there are some good words on the impossibility of getting through translations the best that Greek and Latin literature have to give. Then come, on pages 20-35, some exceptionally good illustrations of the extent to which things Greek and Roman have entered into the warp and woof of English literature.

In the second essay, *A Fair Chance for the Classics*, Professor Harrington pleads for better equipment for the teaching of the Classics.

Do scientific men among us warm with enthusiasm over the steady improvements in methods of classical study, and over its recent achievements? Or do they look upon Latin and Greek as useless remnants of a waning educational system, the mere exercise ground for idle mental gymnastics, and hope to see them soon give way to something more closely connected with the knowledge and subjugation of the physical world, to which so large a part of the attention of the age is already devoted? Do men of wealth most readily lavish their millions

upon classical equipments, or upon the training schools for developing scientific methods of acquiring other millions?

On pages 39 ff. our author takes up various criticisms of classical study and teaching. To the oft repeated injunction that the approaches to classical study should not be made forbidding he answers that the approaches to all subjects of real value are forbidding, inevitably so. To the charge that the methods of instruction in Classics are "picayune, pedantic, behind the times", he replies that failures of classical teachers have been largely due to the circumstances which have attended their labors and to the crudeness of the material with which they have to deal.

The scarcity of opportunities for teachers to learn their art, and for pupils to get their preparation; the absurd multiplicity of poorly endowed colleges and "universities"; and the killing burden of classroom and routine work demanded of classical teachers,—these causes have long combined in America to retard progress in the methods of instruction and to crush out enthusiastic ambition toward the best ideals.

But much progress has been made.

If anything has marked the efforts of classical instructors within recent years, it has been the enthusiasm with which they have endeavored to impress upon their students the spirit of the authors before their consideration, and to reproduce the picture of ancient life as vividly as possible. From every quarter the cry has been heard, "Read, read, read!" And they have read, often pushing on with undiminished speed through regions of grammatical difficulty, without pausing to examine very closely the details of the ground, in their eagerness to explore the unknown and to discern new poetical, historical, or philosophical beauties.

On pages 43-45 Mr. Harrington meets the charge that classical study is barren of results. On pages 45-47 he insists that a classical education is a 'practical' education.

The Classics, then, deserve a fair chance. How are they to get it? First, more time and patience should be allotted to the early stages of classical study, that secure foundations may be laid. Mr. Harrington hopes to see a preparatory course in Latin of six years.

Secondly, the Classics need a material equipment and financial support commensurate with that offered to scientific schools and investigations.

The old-fashioned idea of a school was that of a bench with a pupil upon it, a desk with a teacher behind it, and a textbook, which the pupil studied

and then handed to the teacher, who heard him recite. The laboratories, museums, and apparatus of the present indicate how entirely that conception has been banished from the world of science and the teaching of science; but how many people seem to imagine that the equipment of the olden days is still good enough for the classics,—that there is no special need of any modern workshop or first class tools. In comparison with the technical schools, the magnificent buildings, the extensive appliances, for scientific investigation, the opportunities for doing good work in the classics are yet meager. How rarely do we find adequate special buildings, libraries, and collections representing the art, architecture, antiquities, epigraphy, paleography, of the ancient world! How many institutions place before their students the current literature on classical subjects? How many really first-class classical libraries are there in the United States? How many thoroughly satisfactory archaeological museums do we find?

Finally, the Classics in America need enthusiastic support on the part of pupils, of parents, and of the public (52-54).

The last essay, on The Use of Translations, deals with the extent to which translations are used by students, the attitude of instructors toward the practice, the remedies employed in various places to discourage the use of translations, the real evils of the custom, and finally presents some suggestions as remedies for the situation. In this discussion there is, unhappily, nothing new.

One rather regrets that, in an effort apparently to be vivacious and forceful, in the desire to see to it that the discussion of Live Issues in Classical Study shall itself not consist of dry bones, the author quite often fails to show in his language that restraint which is one of the characteristics of the Classics.

C. K.

LA BELLA LINGUA

"Quanta e(st) la profundita(s) del aqua?" I asked my Italian boatman at Portovenere near Spezia. We had just rowed past the rocky grotto where Byron wrote, and the clear blue water of the Mediterranean prompted the question. Was it Latin or Italian I had used? The words, surely, were Latin, but the boatman had no difficulty in understanding, and promptly told me over how many meters of transparent blue we were floating. A little later he remarked, "Il vento viene sempre piu forte". Was this Italian or only Latin with the edges rubbed off? *Ille ventus venit semper plus fortis*. The incident was not without value. It showed me, better than any book, how very much alive today are the words and forms of that old Latin which we, teachers thereof, count dead. This paper might, therefore, take as a sub-title, The Value and Pleasure of trying to Learn a little Italian. If my own experience goes far enough, the study of Italian is seldom or never pursued in the University by those who expect to teach Latin, and rarely taken up as a side

line afterward. But who, I ask, not born in Italy, should rather undertake to learn Italian than those to whom the mother tongue is already familiar? After our obligatory French and German, we Latin teachers ought to turn with avidity and pleasure to the study of Italian as the natural complement and the modern extension of our Latin knowledge.

For Italian occupies the ancient home, not as a conqueror, but as a true daughter of the Latin. Few indeed are the imported words and forms, in comparison with the great bulk of the language. It has been to me a constant source of delight to find classical friends still doing duty on modern Italian lips. This is especially true in the case of those words which English did not inherit; for some reason we suppose such words to have perished with the Latin, hence the modern use of the old form is surprising. In today's *Progresso* I read that the official "*fece altre indagini*". *Indagines*, 'investigations', is in Pliny and Gellius. Our histories have overemphasized the break between the old and the new; we have been taught to think of the Fall of Rome as of some dire cataclysm, destroying all trace of the old speech. We are slow to realize how gradual the changes were, how little the people of those centuries perceived that they were changing, and we forget how close and continuous the literary tradition in Italy has been. A study of the Italian of today forces this truth home to the mind at every turn, and each new point of resemblance to the ancient language is suggestive and stimulating. French and Spanish, and I suppose Rumanian also, show this similarity, but not to the same degree. Spanish shows a larger admixture of foreign words, and the tendency to thickness of pronunciation which Cicero noted in the poet born in Cordoba has greatly changed both vowels and consonants: compare *ova*, *nova*, *huevos*; *homo*, *uomo*, *hombre*; etc.

To one who knows Latin already Italian is interesting in its vocabulary, its inflexions, and its pronunciation, and even a little knowledge of it is useful for its vivifying influence on our Latin. At first, the modern spelling tends to hide to the eye many similarities, which become evident to the ear. *Ghiaccio*, 'ice', seems a long way from *glacies* but the difference is superficial; allowing for the regular softening of *l* after a consonant into *i*, and the change in the sound of *c*, the old and the new are not so far apart. *Fuoco*, 'fire', has nothing to do with *ignis*, the usual word in classical Latin, but is easily connected with *focus* 'the hearth'. This is a good illustration of a frequent shift of meaning which words have undergone in passing from classical through vulgar Latin into Italian. Another example is *annegare*, 'to drown', which is something of a puzzle until one learns that *necare* was restricted in vulgar Latin to death by drowning. It is interesting also to note how of two Latin synonyms one survived and the other perished: so *ecus*, *caballus*, It. *cavallo*; *lu-*

duc, iocus, It. *giuoco*; *magnus, grandis*, It. *grande*; *os, bucca*, It. *bocca*; *suavium, basium*, It. *bacio*; etc. In many cases a Latin noun was replaced by a diminutive, as for example *avis, aucellus*, It. *ucello*; *filius, filiolus*, It. *figliuolo*; *infans, infantulus*, It. [in] *fanciullo*. Progress in learning to read Italian depends largely upon the ability to detect the Latin root-word beneath the double disguise of an altered pronunciation and a changed spelling.

Of perhaps still greater interest to the Latinist is the decay or the persistence of inflexion. In the noun, the old Accusative and Ablative have blended and ousted the Nominative in the singular; while in the plural the Nominative of the second declension has not only held its place but has supplanted the Nominative of the third declension: *patre(m)*, *patre* give *padre*, pl. *padri*; *libru(m)*, *libro* give *libro*, pl. *libri*. Some neuter nouns, although changing to a masculine singular, have retained the termination -a of the plural and altered their gender to the feminine, as if, forsooth, whatever ends in -a is feminine: *ovu(m)*, *ovo* give *uovo(m)*, pl. *le uova* (f.). The articles, derived from *illum* and *illam*, show how euphony determined form: original *illu(m)* *patre(m)* became *il padre*, because the second syllable of *illu(m)* was easily lost before a single consonant; but *illu(m)* *scriptore(m)* became *lo scrittore*, because the *s* formed a close syllable with the *lu(m)* or *lo* and allowed the first syllable rather than the second to disappear. The demonstratives *questo* and *quello*, 'this' and 'that', retain, buried within them, the last traces of *is*, *ea*, *id*. After *iste* and *ille* lost their early distinction of person and were used indiscriminately for either 'this' or 'that', vulgar Latin prefixed to them the syllable *eccu(m)* or *ecco*, making *ecc' iste*, 'this', and *ecc' ille*, 'that', whence the modern forms. But *eccum* itself was formed from *ecce eum*, and was used in the common speech as early as Plautus. The persistence of the Latin terminations is most striking in the verb forms; does not this sound like an echo from your first-year class, which is perhaps a little slovenly in pronunciation: *fui, fosti, fu, fummo, foste, furono*? Do not our pupils insist upon *fécērunt, vidērunt, dēdērunt*; It. *fécero, videro, diédero*? They are merely anticipating the recession of the accent, which took place in late Latin, and of which we find premonitory symptoms in *stetērunt* and *dedērunt* in Horace and Vergil.

Somewhere in his letters, telling of his crossing the Bernina Pass into the upper valleys of the Adda, Matthew Arnold records his joy in hearing again the smoothly spoken Italian, after his ears had grown weary of the northern gutturals. I sometimes have thought that our class-room Latin is too much influenced by the asperities of Germanic speech, and could we follow Milton's advice and speak our Latin

more as the Italians do, we should both render it more pleasing to the ear, and produce a set of sounds which it would be easier to believe the world once used and found pleasure in using. In fact the best Latin read aloud to which I have had the pleasure of listening came from the lips of an Italian, who used, to be sure, the accepted classical pronunciation, not the Italian, but so modulated the vowels and so skillfully handled long sentences with a peculiar rhythmic rise and fall as to produce the effect of a living tongue. Practice in the pronunciation of modern Italian, even with all its differences from the ancient standard, cannot but have a beneficent effect on Latin and the teachers of Latin. In fact, I would go even further, and, for the sake of uniformity by the acceptance of a living standard, could uniformity be secured in that way, I would gladly adopt the Italian pronunciation of Latin as it is used in Rome and the Roman Church today. Professor Bennett despairs of the correct ancient pronunciation, and would lead us back to the abominations of the English method; how much more reasonable to turn to the traditional sounds derived by a living tongue from its own mother. This tradition is particularly clear and far-reaching in the case of the digraph *ae*. Early in the Empire it passed from long *i* through an intermediate sound (similar to that of Dutch *ij*?) to long *ay*, and Christian poetry always rimes *ae* with *e*. We could make that change at once, and make our feminine plurals agree with their modern forms; *animae, le anime*; so also *aestate, nell estate*.

In yet another way I would look to Italian in attempting to make Latin again useful as a semi-living language. Modern terms for ideas and things new since Latin days have in most instances been formed in Italian in line with the natural development of Latin speech; would it not be better to take such words frankly from Italian, supply them with the necessary inflexions, and employ them in Latin when we wish to express our modern minds. Thus, *telephonare, telegraphare, electricitas*, etc. In yesterday's *Giornale* I noticed *via sotterranea* for 'subway'; *linea ferroviaria* for 'railway line'.

Putting aside these dreams and suppositions, I believe Italian is, and of a right ought to be, the best language for Latin teachers to busy themselves with, a kind of under-plot, if you will, to the more serious drama being daily enacted in our school-rooms. Even if we can't read Dante at once, and the prospect of getting to Italy continues to fade, there are plenty of easy books to read, and occasional good-natured Italians to practice upon. The writing out of the exercises in an Italian grammar is a profitable way to spend our extra hours, if we have any. Unfortunately I have yet to find the grammar that is satisfactory from the classical point of view. I wish

somebody would write one; also a dictionary explaining fully the derivation from Latin. In the meanwhile there are Grandgent's and Young's and Motti's Grammars, and for easy reading the set of *Novelle Italiane* published by Wm. R. Jenkins is excellent. The New York daily papers, the *Araldo*, the *Giornale*, or the *Progresso*, are easily obtained; and no one should miss seeing the Italian theatre of the Marionettes in East 11 St. where Signor Parisi still recites the story of Charlemagne and his knights, of Roland and his death at Roncevalles. Lastly, the writer would call especial attention to Professor Grandgent's *Vulgar Latin* (reviewed in *THE CLASSICAL WEEKLY* 2.60). In brief compass he traces the changes which took place in that dim period when classical Latin was breaking down into the Romance languages, and to this attractive and valuable book is due whatever is correct and authoritative among the facts set forth in the present article.

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METRICAL ELABORATION IN VERGIL

If we imagine a poet to make regular and sustained efforts to arrive at proficiency in the use of a certain meter we should expect him to produce only a few good lines among a large number of poor ones with the likelihood of hitting upon a perfect example now and then. Of course it is to a certain extent true that verses are born like babies, willy nilly, and that the greatest anxiety about prenatal influence is unable to ensure either beauty or vigor, yet by persistently destroying the puny and deformed it is possible at length to have a handsome array of fine lines to exhibit. Such was the process by which the Latin hexameter reached its best in the hands of the Roman poets and of Vergil in particular, for he is known to have treated his own offspring with more than Spartan severity. It was his habit, we are told by Donatus, to compose a large number of verses in the morning and to reduce them to a few during the day. The method was obviously to reject, to divide, to recombine; here a happy phrase and there another, which, taken together, would make a verse, while rarely a good example would spring perfect to his pen.

What Vergil did with his own compositions he did also with the works of his predecessors and many of his best metrical moulds are known or suspected to be culled from Lucretius, Catullus, or Ennius. Moreover, others had done the same, among whom Cicero is not to be forgotten, and so by relays of improvers the maximum capacity of the language for this particular rhythm was discovered and the hexameter finally found its form, or rather its forms. Yet the merit was chiefly Vergil's, for he possessed the greatest patience and the greatest resourcefulness

in elaboration. To his successors he left no chance to surpass him; their best achievement was to approach his excellence.

At the present time I desire only to record some variations of a fine line that we find for the first time in Catullus (101.1), although Norden suspects an Ennian original. The mournful swell of it is exquisite,

Multas per gentes et multa per aequora vectus,
and its effectiveness is not lost in the words of Anchises to Aeneas (*Aeneid* 6.692)

quas ego te terras et quanta per aequora vectum accipio!

Here we observe the most pleasing and appropriate metrical, verbal, and emotional reminiscence; only the emotional situation is reversed, since the dead Anchises welcomes the living Aeneas.

This is the only instance I have observed where the line is so abundantly suggestive of the elegy of Catullus but it is frequently employed to depict the wanderings of the Aeneadae. Thus in *Aeneid* 6.335 we read of Leucaspis and Orontes:

quos simul ab Troia ventosa per aequora vectos obruit Auster.

A similar instance occurs only twenty lines later, with a marked syntactical variation which is much needed. Palinurus speaks:

tris Notus hibernas immensa per aequora noctes vexit me violentus aqua.

A brace of examples come from *Aeneid* 7.228 and 3.325:

diluvio ex illo tot vasta per aequora vecti and

nos, patria incensa, diversa per aequora vectae.

The most interesting example of all for the study of elaboration, which probably comes very late in order of composition, occurs in 1.375-376:

nos Troia antiqua, si vestras forte per auris

Troiae nomen iit, diversa per aequora vectos

The typical line has here been parted at the caesura to admit the conditional clause which results in obscuring somewhat the metrical and verbal suggestiveness. Other lines occur which preserve only a verbal similarity. For example cf. 7.124

litus ad Ausonium tot per vada caerula vexit,
and 7.198. A transference to the flight of bees is found in 7.65. Norden cites *Georgics* 1.206.

I have made no effort to exterminate the game before giving up the sport and it may well be that the *Georgics* and later books of the *Aeneid* afford additional instances. Yet something has been offered to show the variations of which a single line is susceptible and an illustration has been offered of what is meant by elaboration in Vergil. I might add that the trochaic caesura in the fourth foot seems to be the differentiating characteristic of the original model.

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THE TEACHING OF LATIN TO BEGINNERS¹

Nowadays the teacher of Latin aims at making a dead language live—which saying is a paradox and yet true. Roman boys and girls, long since dead, live again in modern English children, who imitate their voice and manner and try to picture them in all their ways. At first one may smile, and say the method is unclassical, absurd—an anachronism, in fact—but experience proves that it pays. In the old days so much Latin was dosed out, and the average boy took it, never dreaming of asking 'for more', but grudgingly and with the wish that Caesar's language were as dead as Caesar.

The ideal beginners are those who know the simple rules of English grammar and language construction, and who know them well. The teacher in his introductory lesson will arouse their interest in the Romans—picturing their home, their love of warfare, their victories and defeats—the living throbbing life of that ancient nation. He can either now or later connect the new subject with their literature and history lessons, and a biography given with narrative skill and enthusiasm will catch the attention of the class, making them anxious to begin at once. It is a good plan in the second lesson to rechristen all the pupils. Boys delight in such names as Herminius, Antonius, Horatius. On one occasion a boy chose the name of Caesar, but he was so roasted for his conceit that he changed it next day, becoming Brutus instead!

The first lessons should be almost entirely *viva voce*, although later on a compromise can be made between the classical and the reform method. When a few words and verbs are known, the children delight in sentence-making, soon discovering for themselves that hard English words become easier by reason of their newly acquired knowledge. At first the declensions are like a game to them, easily learnt, and by merely keeping the rules all the players can win. Originality, too, is brought out, for no two pupils will want to 'make up' the same sentence. Commands given in Latin will be eagerly obeyed, and in turn practised on willing school-fellows, who soon become expert and learn that knowledge is power, any conversations can be made up, and the children like the lessons in which they try how many action-answers there are to such questions as *Quid facis?* *Quid tango?* They can stand, sit, walk, run, open or shut windows, doors, and books, read aloud, hold pencils, chalk, etc. Actions concerned with the *membra corporis* are very popular. I remember the delight of a new pupil when he learnt to touch his nose and say *Nasus est meus!* They also like to sing the National Anthem or little verses in Latin. Pictures are useful occasionally, and the making up of simple stories is a good exercise. Even in an ordinary classroom little scenes which have been made up by the pupils themselves can be acted. Accurate pronunciation can be acquired from the very first, and reading aloud with some learning by heart helps this also. The Latin order of words should be taught from the beginning so that nothing need be unlearned later on.

Vocabulary note books are a joy at first to beginners, and keeping them in an orderly way is

excellent discipline. They also learn new words easily and remember them better by this simple exercise. They soon gain freedom in forming sentences with the new words introduced. Their rules they learn through examples and keep them fresh in memory by frequent class-drill.

Children take to Latin proverbs with eagerness, and I have found it a good plan to interest them in the Latin mottoes of cities, regiments, and schools¹. Some of these, like that of the Isle of Man, *Stabit quocunque ieceris*, interest them because of their oddity, others, like *Domine, dirige nos*, or *Concilio et Labore*, because they know the towns so well. But perhaps the favorite mottoes are those belonging to regiments, and many of these have been seized upon as personal property. So I often see *Omnia audax*, *Semper fidelis* or *Celer et Audax* printed carefully on Latin exercise-books, as each boy is at liberty to choose his own motto, and I hope they may some day be lived up to! At a hockey match recently I heard one of the victors shout at his opponent *Hinc illae lacrimae*; and during the game a rally was led with *Vestigia nulla retrorsum!*

Learning the numbers is great fun to junior forms, who like to say them forwards or backwards round the class, and give in their marks in Latin. They also take a lively interest in the study of derivations, making lists of English and Latin words which they think correspond, and discussing them in class. As a rule, their favorites are such words as *vacca* ("vaccination"), *umbra* ("umbrella"), *luna* ("lunatic"), *brachium* ("bracelet"), the children taking the keenest delight in the results of their investigations.

I find that children are keen to know the Roman calendar before they are sufficiently advanced to understand its rules. This is partly because the upper forms illuminate a monthly calendar, which has the place of honour in the classroom. The Latin dates printed in full in two contrasting colours look very effective done on ordinary drawing paper lengthwise. The best I have seen was for November, in blue and black Indian ink, with the artist's name and "*Fecit*" below. For the privilege of doing this three boys almost came to blows, and the winner spent three long evenings at it ungrudgingly. This calendar is the envy of the lower school, who greatly desire the honour of that mysterious word *fecit!* They have to be content, however, for a time with knowing the names of the months and the origin of these names.

On the last day of term we usually play our Latin game—a treat looked forward to through all the thirteen weeks. Sides are picked by two chosen captains, there is a referee, and the rules are very simple. The captains choose in turn the questioners, who are liable to be challenged by the opposing side to answer their own questions. Marks are rigorously kept by the referee, and everything is as far as possible conducted in Latin. The ingenuity of the players is wonderful, and there is much fun while they are unconsciously learning the art of expression.

A sound knowledge of the elements of accidence and syntax having been acquired, chiefly by systematic oral methods, the beginner is now ready to attack the bigger problems of composition and translation with interest and vigour.

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¹ Reprinted by permission from the English Journal of Education of November, 1910.

¹ The custom of employing Latin mottoes is just as common in this country. The mottoes of the states, of universities and colleges, and inscriptions in public buildings afford much material, strangely overlooked, for the sort of drill spoken of by Mr. Park. G. L.

REVIEWS

Controversies over the Imitation of Cicero as a Model for Style and some phases of their Influence on the Schools of the Renaissance. By Izora Scott, Ph.D. New York: Teachers College, Columbia University, Contributions to Education, No. 35 (1910). Part I, 124 pages, Part II, 144 pages.

In this volume Miss Izora Scott undertakes to trace the history of the Ciceronianism of the Renaissance from a point of view which is defined as follows: "to furnish to the English reader some of the controversial matter in direct translation or full analysis, and to connect the doctrine more particularly with the schools of the Renaissance". The first part of the promise is abundantly fulfilled, and the greater part of the volume consists of analysis and translation of the more important documents in their chronological sequence. The connection of Ciceronianism with the educational practice of the Renaissance is handled rather meagerly in a single chapter, which recapitulates not a little that has gone before. Some more detailed account of the exact method of Ciceronian imitation, of the character of the practical exercises which were employed, in short such details of Italian method as are available for the practice of Melancthon, Sturm and Ascham, would have added very much to the interest and value of the book. Part II contains a translation of the letter of Pico to Bembo on imitation, and of Bembo's reply, and a complete translation of the only document of the controversy which has maintained a place in history, Erasmus's *Ciceronianus*.

The author is widely read in the literature of the subject, and has commanded library resources which will provoke the envy of any fellow countryman who has been curious to pursue studies in the history of Renaissance scholarship. An interesting chapter on the influence of Cicero before 1450 gives very thinly an outline of what may be called ancient Ciceronianism. To be captious concerning this brief introductory chapter would be unfair, for it is apart from the proper theme and one need not wonder that the author is ill at ease in an unfamiliar field. At all events it marks a contrast with the remainder of the book, which shows an intimacy of acquaintance with the documents pertaining to the Ciceronianism of the Renaissance worthy of all admiration. Through the remainder of Part I the movement is followed in outline and translation of the various arguments and counter-arguments which were advanced for and against the exclusive imitation of Cicero. The work may be open to criticism for confining itself so closely to the particular theme outlined and for failing to connect it with some larger aspects of the Renaissance, with contemporary movements in the history of religion, art, and architecture. For that there was a Ciceronianism in architecture (slavish

adherence to Vitruvius) Burckhardt remarks, and it would be easy to trace in the perfection of Raphael and his school an analogous tendency in painting. It might be possible also to characterize the movement as a lapse into a new scholasticism of form, comparable to the pseudo-Aristotelianism of the later middle ages, and to the authority of Galen in medicine. But—quod voluit auctor, effecit.

For those who read Latin with sufficient facility the matter would have gained vastly in interest by a presentation of corresponding extracts from the original texts. There is still a spark of life in them which all but expires even in the best of renderings. But the author is doubtless right in believing that the record of the movement should be presented in English.

But there is English and English, and I wish that the same praise could be bestowed upon the rendering of the excerpts as has been accorded to the author's learning and diligence in selecting them. The *Ciceronianus* of Erasmus is, to be sure, presented in a tolerably readable form; but as for the rest it contains such specimens of translation jargon as can seldom have found their way into print, unless in the facetious reviews of college entrance papers. Look, for instance, at this (from a letter of Erasmus): "Now for a long time I have fought a war by no means bloodless with those phalanxes who think that as a result of their tyranny more polite letters flourish" (p. 26), or at this: "In regard to the collocation by which some suspicion he was offended, I am sending a letter, which if it satisfactory to you, there is no need of further words" (p. 34). Obviously, "is" has fallen out here, but even so who will undertake to parse "which", and is there another lacuna before or after "suspicion"? So I thought, until I discovered at p. 53 that "suspicion" is a verb: "Now I suspicion that this last (sc. Alexander) has busied himself especially to contrive my destruction." Examples of a similar kind could be multiplied indefinitely, but to justify a harsh verdict I will add one more: "I have heard that it has been written from hence that the friends of Erasmus here wish that he should briefly reply to the rage and fury of that very mad fellow (Dolet), which those who have heard so great a croaking think is the roaring of some great animal" (p. 85). To what extent this sort of writing would be intelligible to the educated layman it would be interesting to know. Actual misapprehensions of meaning are not, I think, very numerous, but they do occur. What, for instance, would the general reader make out of this? "For this reason I have regretted that institutions were led away from true eloquence by him" (p. 61). He (the general reader, I mean) might suspect that he saw a reason for the Ciceronianism of Bembo in the following remarkable confession: "but fear or inability (sic) conquered, for I was drawn to the medi-

ocer". The author's unfamiliarity with the technical terminology of Latin rhetoric leads sometimes to vague renderings, sometimes to an awkward insertion of Latin terms where the proper English word would have been perfectly clear and definite. Faults of idiom and vocabulary could be multiplied almost indefinitely. On p. 30 for example we have "emanated in Italy", on p. 40 "unthoughted", while p. 28 actually yields "furtherest", which, however, we assume to be the invention of the compositor.

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G. L. HENDRICKSON.

Die Grundlagen Der Griechischen Tempuslehre und die Homerische Tempusgebrauch. Zweiter Band. By Carl Mutzbauer. Strassburg: Karl J. Trübner (1909). Pp. xiv + 324.

This is the concluding volume of Professor Mutzbauer's comprehensive work on the Homeric tenses. The first volume appeared in 1893; the second was completed in 1904 but has been delayed in passing through the press. Almost the whole of the present volume, aside from a brief preface and introduction, is devoted to a presentation of the material not included in Volume I. For the sake of uniformity the classification adopted in that volume has been continued. The verbs have been separated into groups according to their stem formation—verbs of the T-class, the nasal class, etc. Professor Mutzbauer adopted this system, he tells us, in the hope that it would throw light on the relative age of parts of the Homeric poems, but he regretted it before the completion of the first volume and he now admits that even the language of Homer is the result of centuries of development and that no chronological conclusions can be inferred from the use of this or that verb-form. An alphabetical arrangement, as he rightly says, would have added greatly to the convenience of the book. The defect is, however, partly atoned for by the addition of a full alphabetical list of verbs.

Professor Mutzbauer's 'temporal creed' may be stated as follows: Kind of time (Zeitart), not sphere of time (Zeitstufe), is the decisive element in the Greek tenses. Greek does not define the time-relations of actions to one another, has no conception of historical narrative, and so has no preeminent historical tense like the Latin perfect or the German preterite. Real time-meaning is indicated only by the present, imperfect, and aorist indicative. The other modes are in themselves timeless—we infer the relations of time from the context or it may be fixed by the use of *ἅμα, μετὰ*, etc. Duration and repetition are not expressed by the tenses in themselves. The imperfect denotes that an action is developing, progressing, the aorist that it is beginning or drawing to a close. The perfect expresses either a state (which is the result of a completed action) or has intensive meaning. The pluperfect is merely an imperfect of the perfect stem. The future indicates that an action is beginning or drawing to a

close—rarely that it is progressing—in the future. The conative force of the present does not inhere in the form but develops easily from the progressive meaning of the tense. The aorist was chosen for the gnomic function because the aorist possessed ingressive meaning and the sphere of time was disregarded, since Greek lays no stress on sphere of time.

Following this creed to its logical conclusions Professor Mutzbauer seeks everywhere indications of the kind of time: e. g. every imperfect is progressive, every aorist is ingressive or 'concluding' (zum Abschluss gelangende Handlung); other functions are merely derived from these fundamental meanings. If a contradictory force appears, it is merely apparent (scheinbar)! He attempts to drive home his interpretations by persistent translation without hinting that at best translation can only illustrate, not prove, his points, or that it makes a difference whether the translator's native tongue is German, French, English or what you will.

Even if we make due allowance for the difficulties of the subject, the good features of the book are too often marred by false or very questionable theorizing. Space forbids a detailed criticism, but in general it may be said that too little attention has been paid to the bearing on tense functions of the context, of particles and other defining words, of meter and style, and above all of the meaning of the verb. If Professor Mutzbauer had arranged his material in groups according to the meaning of the verbs (verbs of *motion, speech*, etc.) and had then attacked the problems of function, he would have reached different and more reliable results. As it is each reader must do this for himself, and the chief value of the book lies not in its definitions of functions (many of which will be rejected), but in its complete collection of material which will be very useful to the commentator on Homer and the worker in Greek syntax.

BRYN MAWR COLLEGE.

ARTHUR L. WHEELER.

EPITAPH UPON A CHILD THAT DIED

Here she lies a pretty bud,
Lately made of flesh and blood:
Who as soon fell fast asleep
As her little eyes did peep.
Give her strewings, but not stir
The earth that lightly covers her.—HERRICK.

VERSION

Cuius hic tumultum vides puella
(flos, sed sanguine natus atque carne)
luci vix patefecit huic ocellos,
tum somno requievit altiore.
Sparsis tu violis abi, viator,
nec terram moveas levem tenellae.

STANFORD UNIVERSITY.

B. O. FOSTER.

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